

to the traditional portraits of the Christ, and going by that nickname both in the studios and the cafe's frequented by artists. It seemed to him quite possible that Zola had found it among the peasantry whom he described. But, however that might be, Yizetelly felt that the nickname would give offence to English readers, and so he did not hesitate to expunge it from the proofs submitted to him. He felt also, that although Hyacinthe's infirmity might be true to life, it would also give offence to people who no longer * | Sterne, and who knew little or nothing of Rabelais. Accordingly expurgation again ensued.

But as successive instalments of the proofs reached Ernest Yizotolly, he found in them a good deal of matter, which in his opinion needed "toning" for the English reader. And he was confronted by a difficulty which pursued him subsequently when he himself translated some of Zola's works; that is to say, the French proofs arrived in sections, the translation, was supplied in the same manner, and it was therefore difficult to determine what incidents and facts might be really essential, and how far expurgation might be carried without rendering the book unintelligible. Yizetelly spoke on the matter to one of his brothers, and ultimately

mately he put the work on one side, deciding to wait for its completion. Considerable delay ensued in the publication of the translation. Meantime, towards the close of 1887, the original work appeared in Paris, and was virulently attacked by Zola's enemies; while a rumour, subsequently contradicted, spread to the effect that translations had been stopped in various countries. It therefore seemed advisable to proceed cautiously. Finally the matter was laid before Henry Yizetelly, the proofs of the English version were